

PUPPET POST

THE MAGAZINE FOR PELPUPS—No. 1



Produced by PELPOP

Pelham
PUPPETS

Marlborough, Wiltshire

LETTER FROM "PELPOP"

PELHAM PUPPETS, LTD.,
MARLBOROUGH,
WILTSHIRE.

January, 1961

DEAR PELPUPS,

A Happy Christmas to you all. To overseas members, who I am afraid may not receive their copies until early January, I can only say a very happy New Year—may it be prosperous, peaceful and puppetty.

I hope you will like this new magazine, at last printed, not through choice but necessity as we require 6,000–7,000 copies and that is beyond the capabilities of a duplicating machine. This is the first magazine since last February, so you have not been left out in case you should have been wondering. I am sorry I was not able to find time to produce a Summer Number, but we have been extra busy all through the year with the highest ever export figure to our credit. For the past six months we have sent almost our entire output to America, so I hope we shall receive a great number of new members from that country in the New Year.

Results of the play-writing competition are as follows:— 1st Prize (two puppets) goes to GRAHAM FRY for "The Suitors' Balloon." 2nd Prize (one puppet) goes to ROBERT BINDER of New York for "The Runaway Princess." 3rd Prize (a puppet kit) goes to ELIZABETH LENNOX for "The Necklace."

Thank you, Jan Bussell, for the interesting account of your visit to Australia. I hope many Pelpups saw your shows. Good luck during your West Country tour in December. I hope when American Pelpups go to Schwarz of New York they will make themselves known to Miss Jenner, who demonstrates the puppets. You can read about her puppetting ventures in this issue and I feel sure those who do not give shows will be encouraged to do so.

I am glad to say Miss Stitcham is back with us! Girls particularly seem to enjoy her dressing instructions. I am sorry the patterns are so small but I have tried to get as much information on the sheet as possible and so many patterns drawn full-size would take up a lot of room. It is nice, however, to be able to show a photograph of the dresses described.

Are there any members in the Chippenham area who would like to help Mr. M. Croydon-Fowler in a pantomime of the "Sleeping Beauty" in which he is including a puppet act. The performance will take place between January 2nd to 9th and is for charity. Will those interested please write direct to him at King's Head, Market Place, Chippenham.

For the benefit of our many new members I want to explain about the play-writing competition. Plays submitted will be judged twice a year. There will be a first prize of two puppets and second prize of one puppet, and the plays will be printed in the next issue of the magazine. If room permits a third play may be chosen and the prize will be a puppet kit. The lucky ones on seeing their plays in print then write and tell me which puppets or puppet they would like. It is most important that these plays are ENTIRELY ORIGINAL. A lot of trouble can arise out of copying, both for the person concerned and for us if we should publish it. It is preferable to keep the lines fairly short—I mean, avoid long speeches—they are tedious to remember and can become boring to listen to. Bring in plenty of action, this is essential for a good play. Usually plays submitted are quite impractical—their scenes are far too short, sometimes they consist of only a few lines—but, please, don't go to the other extreme and write pages and pages. A short play with a really good theme can always be padded out by those who want to use them. In answer to the question which I

have frequently been asked, "Can I use plays from the magazine in my shows?" yes, that is why they are published. You may need to alter them to suit your characters or you may prefer to give them a different ending.

One of the objects of this Club is to bring together children of all nations who have a common interest in puppets. We are fortunate in having such widespread membership in most countries of the world. You will find a page or two of members wishing to obtain pen friends and Pelpups wishing to know if there are other members living in their district. I hope you will make new friends in this way and in getting together and pooling your resources you can put on much better shows. I would be interested to hear how you get on.

The illustration on the front cover shows our latest animated unit depicting Jack Frost, which can be seen in Lewis's of Birmingham. The photograph on Miss Stitcham's page is one of many that have been taken by Mrs. Josee Van Meurs of Amsterdam. Pelpups near Bolton might be interested to hear that the Bolton Co-operative Society has a complete Grotto of our animated units.

Good luck to all PELPUPS, everywhere,

Yours puppetually,

PELPOP.

A PERMANENT STAGE FOR THE HOME

Start with an old square-legged table, about 3 or 4 ft. long and at least 2 ft. deep. I should advise you to cut off a portion of each leg to bring the table down to about 2 ft. from the ground. If you leave it the normal height you will require a bench or boxes to stand on at the back, but on the other hand your stage will be seen better. You now require to fix your two main timbers to the front sides of the table. You may need to cut a piece out of each corner to allow the uprights to lie flat against the legs to which they are screwed or bolted. You may need to insert a backing piece for the lower screw. Size of wood may be minimum 2 ins. by 1 in., though 3 ins. by 1 in. would be a little more rigid, length about 5 ft. allowing a foot for fixing to table, 2 ft. 3 ins. to 2 ft. 6 ins. for proscenium opening and the rest above the pelmet to hold curtain rod. If the table is low you may require these supports a little longer. The object of the rail is to support the curtain that must hide you from the audience. This could be one length of a thin metal pipe (obtained from your local blacksmith) or conduit piping (obtained from a good electrician), or you could permanently fix a shorter length between the two uprights and push a dowel to fit in each side as supports for the curtains. A wooden ball or hook should be fixed at either end to prevent rings sliding off. Cut another length of this timber to fit between these two upright members for the top of the proscenium opening. Use nails or screws for fixing. Cut and fix name panel in space above using small nails. This can be made from plywood or hardboard. Cut two triangles of same board and nail across corners behind board. The front frame, or in other words the proscenium, should now be quite rigid. Cut slots in top of main upright to take curtain rail. In the same manner fix two uprights at back of stage to take a horizontal arm rest. The height of this should be a little above the top of the proscenium opening. In the same way two triangular pieces of hardboard are nailed across the top corners to make this frame rigid. A number of half-inch holes can be drilled along each side of the stage so that side wings (to which half-inch dowels are fixed) can be held in position. These holes are not shown in diagram.

The easiest way to fix the curtains and pelmet is shown in top right diagram, and needs no further explanation. Use a heavy velvet if you can afford it. A method of fixing drawstrings for opening and closing the curtains is shown. "Easi-Glide" rail can be used in place of the wire and curtain rings. Another method is shown whereby the pelmet is nailed to a plank which has been rounded off at either end and protrudes from the name panel by about 3 inches. If you are thinking of making this stage at all portable the plank containing pelmet and curtains can be made detachable by using wing nuts and bolts.

A drop curtain has been shown though it is not at all essential. It is simple to fix and to operate if it is well balanced by counter weights. It may be necessary to fix a horizontal bar along the top between main uprights to which pulleys or screw-eyes can be fixed.

The front view in the diagram shows how the two main side curtains are fixed and also a short one along the front below the stage. Paint the panel a suitable colour and in the centre in big bold letters the name of your troupe.

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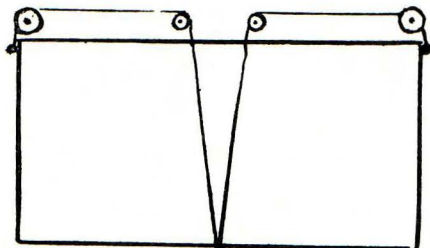
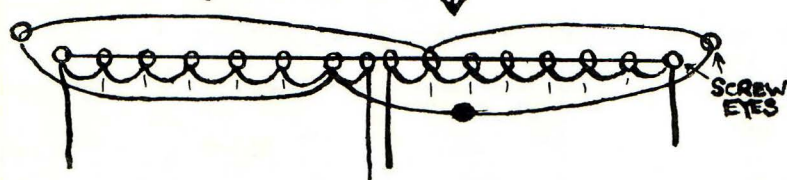
The front view in the diagram shows how the two main side curtains are fixed and also a short one along the front below the stage. Paint the panel a suitable colour and in the centre in big bold letters the name of your troupe.

A PERMANENT STAGE FOR THE HOME

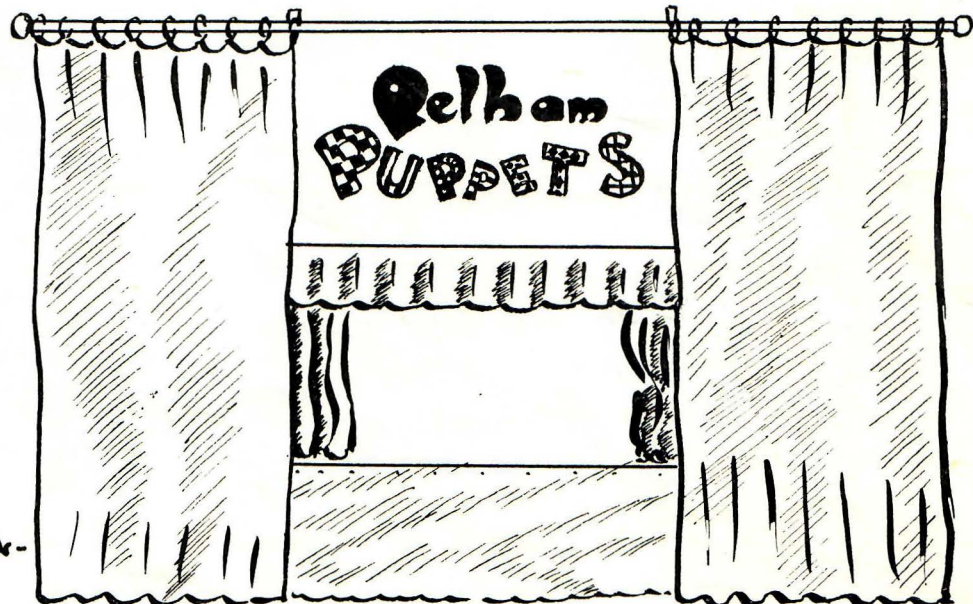
NAME
PANEL

A piece of
plywood or
hardboard on
front & angle pieces
across corners behind,
brace front structure.

Method of fixing draw-
string for curtains ↓



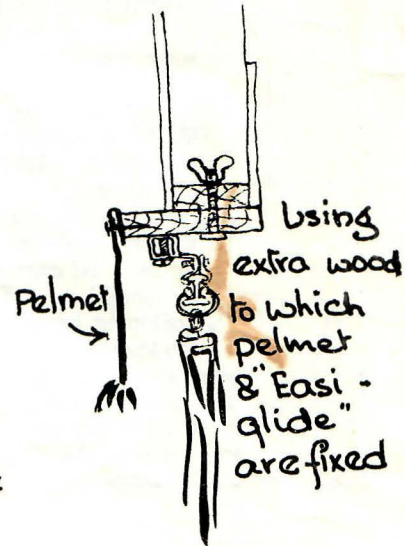
Run over
pulleys or even
screweyes a
drop curtain can
easily be added. A counter-
weight keeps the curtain
in any position.



FRONT VIEW

PELMET

The simple way
to fix curtains
& pelmet using
curtain wire.



HOW TO MAKE SIMPLE PUPPETS AND ACCESSORIES

If you already have some puppets it may be a great help to have a few more very simple ones such as a snake or a ghost, or a spider or two to liven up your shows. The more puppets you have in your troupe the better. You have a wider scope for plays and more action takes place on the stage—a very important ingredient. Here is a selection.

(1) A snake can be made from old cotton reels strung together with a head made of plasticine (don't forget a forked tongue). Or you can use chestnuts, acorns, wooden beads of counting frame. Brazil nuts would make a good caterpillar if two holes could be drilled in each for the connecting strings.

(2) Spiders are very easy and very useful. Remember eight legs made either from pipe cleaners or thick hat elastic.

(3) Butterflies offer much scope for painting: wings of stiff paper or parchment, body of plasticine. All these so far on one string.

(4) Is just an old black stocking pulled over your arm, and brought on from side of stage when you want a monster to grab at other puppets. Pull stocking in and stitch to form mouth, thumb works lower jaw. Sew on two buttons for eyes.

(5) Ghost is a must—just a ball and bar beneath and white handkerchief thrown over and tied round neck. Supported by one string is sufficient. A better version has loose arms and a string to each and supported from centre by elastic like our Jumpettes.

(6) A seal can be made again from an old black stocking (preferably silk) loosely stuffed but with stone or some weight in lower portion. Flippers made from felt and sewn on.

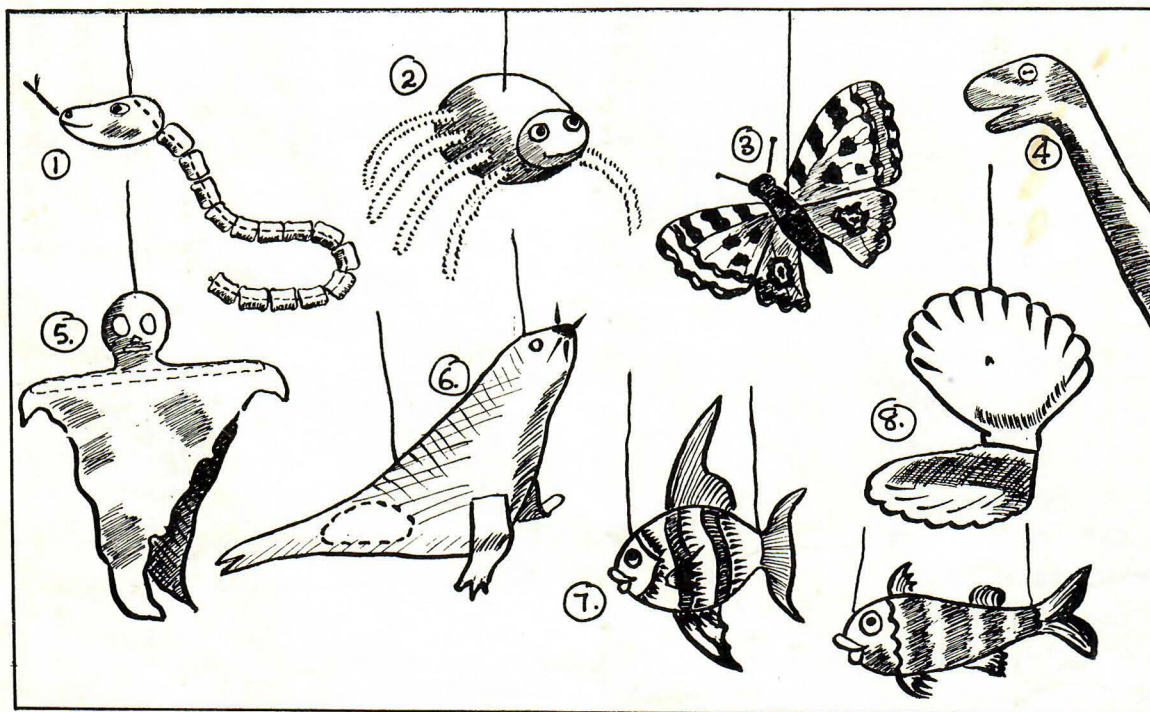
(7) Fish can be cut out of almost anything and brightly painted. Ideal is perspex as it gives a translucent appearance when painted. You could put many on one long bar.

(8) When you next go to the seaside find two large scallop shells (you can buy them at Brixham harbour for 2d. each!). Make two string hinges and a string to the upper one so it can sit on a rock and snap at fish going by.

These are just a few ideas. Once you get thinking along these lines it is surprising how much you will be able to improvise. Search through your old toy cupboards, many wooden figures and animals can quite easily be converted. Old fur gloves or slippers might be helpful. Shoe boxes make counters and help to build up different levels on your stage. A coconut cut in half makes wonderful off-stage noise for galloping horses when tapped on a board, also might make body for a fat man.

You know those new plastic flowers that you see in nearly all the shops now—particularly in Woolworths, who I think have about the widest selection—they should be very useful for garden scenes, bouquets and flower ladies in the streets.

Word of warning!—the strings of the puppets can easily get caught in them, particularly if the flowers are set near the entrances and exits and they are tall and overhanging.

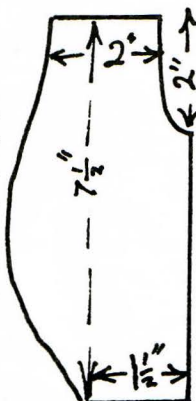




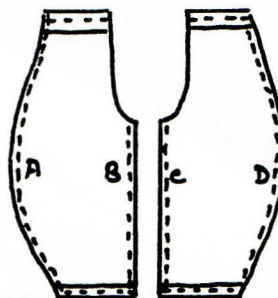
MISS STITCHAM describes how to make clothes for a Dutch Boy and Girl.

Trousers

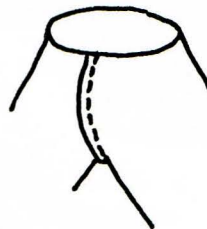
Make pattern this shape. Cut four from check material. Turn back top and bottom edges and m/c making two pairs, so—



Place together in pairs i.o. and m/c along seams A, B, C, D. Now join each half by machining along centre seam so

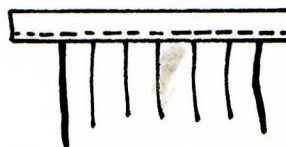


T.r.w.r. and iron
Do not forget that patch on his knee.



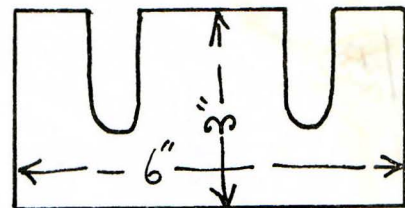
Skirt

A skirt is quite easy. Cut a rectangular pattern 18 ins. long by 6 ins. deep. Turn back top and bottom hem and m/c. Fold across length and m/c join. Run a thread through top edge for drawing in when dressing. A pleated skirt looks better. Cut a band 6 ins. long by 1 in. wide, m/c

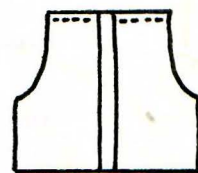


top edge of skirt on to edge of band and pleat as you go along—or hand stitch pleats into position.

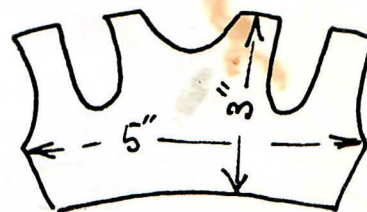
Boy's Bolero—made from felt.



Cut a pattern as above, fold side over and m/c along top. T.r.w.r. Stitch buttons with embroidery silk.



Girl's Bolero



Requires a little more shape. Suggest as above. Fold sides over and m/c along top, T.r.w.r.

Boy's Hat

Make from 3 pieces of black felt.
(1) Circle 2 1/2 ins. dia.
(2) Rectangle 5 ins. by 2 ins.
(3) Crescent-shape cut from 2 1/2 in. circle for peak.

Join up rectangle, stitch on peak and circle. T.r.w.r.



Girl's Bonnet

Draw out a rectangle on a piece of paper 5 1/2 ins. by 3 ins., in it draw this shape:—
Fold across length, matching A to A, and join seam A-B. T.r.w.r.



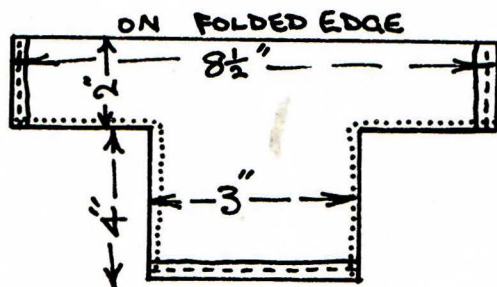
Abbreviations used:—

m/c.—machine

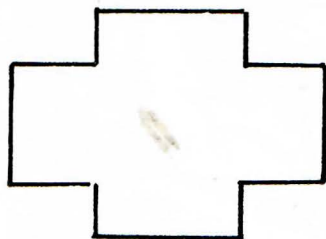
T.r.w.r.—Turn right way round

i.o.—inside out.

The Shirt or Blouse



Here is a much more simple design for either a shirt or blouse. Cut out in one piece. First make a paper pattern. Place the pattern along folded edge of material, cut out, it will now look like this when opened out. Now turn back edges and machine, then fold again as before with wrong side out and m/c along seams under arms and down sides, as shown by dotted lines. T.r.w.r. and



press. Fold arm to arm and snip corner off at fold for neck hole.



PUPPET HUNTING

By JAN BUSSELL, of *The Hogarth Puppets*

We have just come back from our third tour of Australia. Whenever we are away from home and especially if we are on holiday, Ann Hogarth and I "hunt" for puppets, and we find it makes our visits to other countries much more interesting—for we meet people who are interested in the same things as ourselves, and often get to places and into homes that we wouldn't see at all as ordinary tourists.

In Australia we were working far too hard to have much time to hunt. But the puppet enthusiasts hunted us! In Adelaide we met quite a lot of families who were doing puppets, some just for fun, some semi-professionally. Several were using Pelham puppets. The funny thing was that all of them thought that they were the only puppet people in South Australia, and we were able to introduce them to each other!

After our season in the Adelaide Festival, where we were in a large theatre giving three shows a day for a fortnight, we moved on to Melbourne to start our tour. I drove a big lorry with the show in it and we hired a caravan to pull behind it, in which we lived. We visited some fifty towns in Victoria and Tasmania, often only stopping one day, giving several performances and moving on again. The most important puppeteer we met was Peter Scriven, and we saw a performance of his in a theatre in Melbourne. He uses puppets three feet high with long strings from a bridge high above the scenery. It is a very big outfit and he was doing a musical play called "The Magic Pudding," a famous Australian children's story. The Pudding has arms and legs and a face, and it can talk. It likes being eaten, never gets any smaller, and you can choose what you'd like it to taste of!

At the other end of the scale was Heather Giffin, a very good glove puppeteer who goes around in a shooting brake visiting small schools in the "bush", often camping out by herself. One family we met gave us a special show in their sitting-room with Pelham puppets. But, I am sorry to say, it was a very bad show! They just jiggled the puppets about and hadn't really studied how to manipulate them, or thought what to make them do. I hope none of you use puppets like that. If you do, please don't ask us to a show!

On the way home our ship called at Colombo in Ceylon. We have been there often before, and have always looked for puppets, but this was the first time our hunt was successful. The Government Tourist Office told us where to go—a little town about fifty miles from Colombo called Ambalangoda. We took a taxi along the coast road, with thick coconut palms on one side and the sea on the other. Underneath the trees were many houses and huts and many people walking about barefooted, the women wearing lovely bright Indian saris.

We learned that there are only two professional puppet families in Ceylon, and at Ambalangoda a retired Judge had engaged one of these to make special puppets and train a gang of children to work them, in the hope that some of the children might take it up professionally when they left school. We arrived on the day of their dress rehearsal, and I was able to take some film which I am going to show on B.B.C. Television. We were also able to buy an old puppet, a huge female about four feet high. She is an actual person in Ceylonese history, the wife of a traitor, and they told us she and her children had been drowned in Kandy Lake for punishment. Many of their puppet plays are based on history, and others on religious subjects. If you are wanting new ideas for a puppet play why not write one round some exciting incident from history?

Our ship also stopped for a day in Naples. We already knew some Italian puppeteers there—and wanted to see if we could buy a puppet for our collection. But they were very discouraging. However, we did find one, in an antique shop: a very nice puppet with a good moving mouth. The dealer tried to persuade us it was 300 years old, but we didn't believe him.

In nearly all French towns you can find a Guignol theatre in one of the parks, and we found a small one in Marseilles. Guignol is a glove puppet, and all French children know him, just as we all know Mr. Punch. But unlike Punch there are hundreds of different plays about Guignol. We saw him in an adventure with Red Indians. We were specially interested because we have two Guignol plays in our own repertoire, and have been introducing him to English children.

Next time you go on holiday, try puppet-hunting. It is great fun, but it is quite difficult, because you don't know who to ask. Usually the "man in the street" has no idea where puppets are to be found, even when they are just round the corner. It is rather like a detective game. You have to develop a "nose" for puppets and for the sort of people who would be likely to know about them. You might even try it in your own home town. There may be other enthusiasts living quite near you—as in Adelaide.

LETTER FROM ZITA JENNER

OF NEW YORK

When Mr. Pelham asked me to write an article for the Pelpup Magazine telling my experiences in America, I decided that first and foremost I would like to encourage all would-be puppeteers who moan, "I would do a show, only I haven't a stage"; or, "I really haven't enough puppets"; or, "I haven't a gramophone," because I've discovered that providing you have the necessary urge to do a show it's extraordinary how much you can achieve with very little.

I never did any shows at all in England, apart from demonstrating at Hamley's, but coming over on the ship a Gala Evening was held and they were asking for entertainers. So I offered to do a puppet show. I had only two with me, the Minstrel and the Old Lady and there was no gramophone and certainly no stage. However, one of the performers was a French guitarist and singer and he agreed to accompany the Minstrel and there was also an orchestra with whom I rehearsed a cha-cha number with my two artistes. The performance was on a coffee table and I "padded out" the acts by talking to the puppets (I often talk to them because in being real to me they become real to other people), and I got quite a lot of comedy out of the Old Lady sulking because the Minstrel had been able to sing and dance and she wanted to as well, and finally pacifying her by letting her dance the cha-cha with him. The audience loved them and afterwards I was presented with the ship's medal on their behalf, which was a wonderful honour for all three of us.

My next show was the Saturday before Christmas, the busiest day of the whole year for a toy store and quite impossible to get any time off. But a lady giving a children's party had begged me to try to come. By then I had added the Horse and Poodle to my "family," and I borrowed Hansel and Gretel, and Mitzi and Fritz from Schwarz, plus some records and in my lunch hour I shoved everything into a case, grabbed a taxi, arrived, did a half-hour show—again on a coffee table—and was back with a minute to spare when my lunch hour ended! I was asked back twice to the same house so again Pelham Puppets scored a hit. Another time I did a show for 50 orphan children in a restaurant where there was no music of any kind whatsoever, and I was reduced to "singing" what numbers I could with the acts and getting the children to sing the others. As I can't sing it was a little exhausting, but the children didn't seem to mind a bit. After that, Mr. Pelham very kindly sent me a stage and a lot of puppets, I now have a troupe of 25, then I bought a tape recorder and now do an hour's show single-handed, so it's a great relief to have to think of nothing but manipulation.

But I do hope that even if you only have one puppet you'll let him—or her—perform this Christmas, you know puppets love to do shows because that's the time they really live.

American children love puppets just as much as we do—I've made friends with quite a few and even visited some. One small boy of 8 I know did a wonderful show, aided by his brother: the Snake Charmer and McBoozle went on a Space trip and met a terrifying Moon Monster (the Skeleton). It really was very amusing.

I think a lot would like to become Pelpups and I'm hoping Mr. Pelham and I can arrange something whereby they can join over here instead of having to work out how much half-a-crown is in American money!

Here's wishing all Pelpups and all your puppets, too, a very Happy Christmas—and a show from every one of you!

OVERSEAS MEMBERS

We would prefer all overseas members to pay by International Money Order, made payable to us at Marlborough Post Office, and not by cheque, please. In the case of American members the correct amount is 45 cents to cover exchange expenses and heavier postage.

PUPPET PLAYS

THE SUITORS' BALLOON

By GRAHAM FRY, Southcroft, Carlisle Road, Buxton, Derby.

The scene is the Reception Room of King Rudolph's Palace. Four Suitors sit on chairs by the side. When the curtain rises King Rudolph is talking to them.

KING: Well, I will start by greeting you the 16th, 17th, 18th and 19th suitors of my daughter, Princess Moonshine. As you know, beyond the Needle Mountains lies the burning lake, a blazing inferno which so far no one has been able to cross.

1ST SUITOR: Yes, but I don't see....

KING: You will. In the middle of the lake is the Island of Despair, and on the island is a castle in which lives my daughter, so you see what your task is. Fetch her from that island and she is your bride.

[The Suitors look at each other in despair.]

3RD SUITOR: It is impossible I give in. Impossible!

Exits left, hurriedly.]

KING: Well, that leaves three of you. You will begin this evening and until then you will stay in the palace. That is all, thank you. *[The Suitors all bow to him and exit, talking among themselves. The King sits and fidgets uneasily, then has an idea.]*

KING *[calling]:* Guard! *[Guard runs in.]*

GUARD: Sire?

KING: Fetch me my Jester. I wish to be amused. *[The Guard bows and exits.]*

[There are some noises off-stage and a few moments later the jester enters dejectedly.]

KING: Now then, Jester, let's have some of your jokes and make me laugh.

JESTER: I cannot, sire, I am too unhappy. I have lost all my money!

KING: Don't stand there gibbering man, how have you lost all your money?

JESTER: Well, sire, I really don't know how to begin. *[Taking the plunge].* Last night I met a friend. *[He paces up and down the stage.]* We had a little celebration and went to the races.

KING: And who has your money now?

JESTER: Lucky Lad!

KING: Lucky Lad?

JESTER: A horse.

KING: Oh! Oh, well I suppose it was your money! Go and tell cook to prepare lunch for the suitors.

JESTER: Suitors?

KING: Yes. The one who can fetch my daughter from the Island of Despair through the burning lake across the Needle Mountains and safely back to the palace shall have her hand in marriage as a reward.

JESTER: Oh! Well I'll tell cook right away. *[Exits right.]*

KING: Lucky Lad! *[He walks up to the window and looks out as—]*

CURTAIN

ACT II, SCENE I.

The same a few hours later. When the curtain rises the King is looking out of the window with a large telescope and is talking to the Lord Chamberlain, who is standing by him.

KING: There goes the first one—Oh! what a fool—he is actually trying to get across in a rowing boat, he won't last long—no, indeed his boat has caught already.

LORD CHAMBERLAIN *[interrupting]:* Your Majesty, I...

KING: Don't interrupt me, man. *[Walks over to him.]* Well, what do you want?

LORD CHAMBERLAIN: Well, I was just wondering what would happen if they were all to fail. I mean, already fifteen suitors before them have failed and people will be reluctant to come forward after so many tragic failures!

KING *[back at his telescope]:* Ah, there goes the second one. I bet he'll burn his... Hm. Well, you were saying? Ah, yes, I remember, well one of them is bound to succeed, after all there are two more to go and—

LORD CHAMBERLAIN: You are forgetting, one of them gave in. *[The Jester enters and watches them silently.]*

KING: Oh! Oh, well *[confidently]* I'm sure the last one will succeed; he seemed a very intelligent chap!

LORD CHAMBERLAIN: I certainly hope so. We've been through all the land and no one will volunteer.

KING *[at telescope]:* Oh, my sainted puppet! The third one has just failed and there are no more suitors!

JESTER: There is one, your Majesty!

KING: Who?

JESTER: Me! *[The King roars with laughter and the Lord Chamberlain looks amazed.]*

KING: Is this another of your jests?

LORD CHAMBERLAIN: You?

JESTER: Yes, me! I think I have an idea that will rescue the princess and you shall see my play-Er-idea in one week.

[They stare at him, as—]

CURTAIN

ACT II, SCENE 2.

The courtyard of the palace a week later. When the curtain rises the stage is empty; there is a noise of voices off-stage. In the middle of the stage hangs a basket on four cords as if from a barrage balloon.

JESTER *[off]:* And here, your Highness, is my idea! *[The Jester enters followed by King and Lord Chamberlain.]*

KING: A barrage balloon!

LORD CHAMBERLAIN: Why, of all the—

KING: Where did you get it?

JESTER: I made it out of all the scraps of air tight material that I could find.

LORD CHAMBERLAIN: And when do you propose to start on your trip?

JESTER: This very day!—If I may?

KING: You have my permission, but you've got a nerve, that's all that I can say!
 JESTER: May I ask a question? *[He moves towards the balloon.]*
 KING: Certainly.
 JESTER: Well, why did you make such a very hard dive, so to speak, for the suitors?
 KING *[To LORD CHAMBERLAIN]*: Why did I make such a hard test, he says; *[to JESTER]*: Why, any man who is going to marry my daughter must first prove his worth. That is what the test is for.
[The KING and LORD CHAMBERLAIN walk over to the balloon.]
 JESTER: Well, I will be gone *[he climbs into the basket]* Goodbye, your Highness, when I see you next I wish to have your daughter with me!
[The basket moves upwards and out of sight.]
 KING *[noticing the LORD CHAMBERLAIN is worried]*: Don't worry, he won't succeed in a contraption like that!
 LORD CHAMBERLAIN: I wouldn't be too sure!
[They stand looking upwards as—]

CURTAIN

ACT III.

The scene is the Reception Room of KING RUDOLPH'S Palace. When the curtain rises the KING and the LORD CHAMBERLAIN are sitting talking.

KING: Yes, I see what you mean. If he doesn't fail it will be terrible, and if he does fail there will be no more suitors. Whatever are we going to do? *[Before the LORD CHAMBERLAIN can answer there is a thud and cheers off-stage and the JESTER and PRINCESS MOONSHINE enter.]*

JESTER: I have succeeded!

KING: Moonshine!

PRINCESS: Father! *[She rushes to him and he hugs her.]* Oh, father, it is good to see you again!

KING *[to JESTER]*: I suppose you have come to collect your reward?

JESTER: Yes, your Majesty.

LORD CHAMBERLAIN *[interrupting]*: Well, before you do anything else you had better come down and get something to eat. I'm sure cook will want to see you. *[Exit LORD CHAMBERLAIN and JESTER.]*

PRINCESS: Oh, father, isn't it terrible, I cannot marry him! He is just a common jester.

KING: But I promised, I can't go back on my word! *[Enter JESTER.]*

JESTER: I have come, your Majesty, to tell you that I do not want to marry your daughter.

KING and PRINCESS *[delightedly]*: You don't?

JESTER: No, all I want is my money that I lost.

KING: But, my boy, I will give you that willingly, but you must have something else.

JESTER: Well, I really don't think there is anything else that I want.

KING: Surely there is one thing that you would like?

JESTER: All right, I ask for one thing and that is that I never want to see another barrage balloon again as long as I live! I've had quite enough to last me for the rest of my life!

CURTAIN

THE END

THE RUNAWAY PRINCESS

ROBERT BINDER, 1706 Eastern Pk'wy., Schenectady 9, N.Y., U.S.A.

SCENE: *The main road of a small village. Houses and small shops all around. Enter PRINCESS LOUISA from stage right, dressed as a peasant, carrying some wild flowers.*

PRINCESS: Oh, what fun this is! I have never been so happy before in all my life! Oh, for the life of a peasant! It's so much jollier than that of a princess. I just hate being cooped up in that dingy old palace all day, with all those servants running their legs off for me! *[She does a little dance.]*

OLD WOMAN: *[Entering from left, carrying a heavy bundle on her back]*: Watch what you're doing, missy! You nearly knocked me over! Gracious! What is this modern generation coming to!

PRINCESS *[Running around the stage]*: Ha, ha, ha! You look so funny, old woman, with that bundle on your back! Just like a dwarf, bent double! Ha, ha, ha!

OLD WOMAN: Please, missy, lend me a hand! This bundle is so heavy, and I've so far to walk. It wouldn't be heavy for you.

PRINCESS: Me? Carry a bundle? Why, I might strain my fingernail muscles! I've never carried anything in my life. Get along, my dwarfed old woman! Ha, ha, ha! I won't help you! *[She dances around some more, then exits left.]*

OLD WOMAN *[Turning to audience]*: We'll see who has the last laugh in this show. I'm really a witch, and I plan to see that that girl pays for her rudeness and disrespect! Just you wait and see! *[She exits right.]*
[Voices are heard off, and the PRINCESS runs on, followed by a FARMER.]

FARMER: Why, you little scamp! What do you mean by picking my apples? You should be punished, you should! Who are your parents?

PRINCESS: Ha! My parents don't live around here, and I picked your rotten old apples because I was hungry. I haven't eaten anything since early this morning.

FARMER: Someone should give you a good spanking, he should! And I think that someone will be me. *[He tries to spank her, but she kicks him in the shin. He jumps about on one foot, in agony.]* Oooh! You little scamp, you! You'll pay for this! *[He exits left, jumping on one foot.]*

PRINCESS: Oh, dear. I'm quite hungry. Maybe one of these people will give me something to eat. *[She knocks on a door, left.]* Hello! Is anyone at home?

[The upper half of the door opens, and an OLD MAN appears.]

PRINCESS: Won't you please give this hungry girl something to eat?

OLD MAN: Hmph! These beggars. No!! *[He slams the door shut.]*

PRINCESS *[banging on the door]*: How dare you? I'm a princess! *[The door opens again. The OLD MAN sticks his head out.]*

OLD MAN: What did you say?

PRINCESS: I'm the Princess Louisa, you old grouch! How dare you refuse me something to eat!

OLD MAN: You? A princess?? Ha! *[He slams the door shut.]*
 PRINCESS: Oh, dear! No one will give me anything to eat! I wish I hadn't run away from the palace.
 Boo, hoo, hoo!
[Trumpets are heard off, and GASTON, a palace page, enters from right.]
 GASTON: Make way for His Majesty, King Everard IV! *[He sees LOUISA.]* Your Highness . . . Princess Louisa! What are you doing here?
 PRINCESS *[hiding her face]*: You must be mistaken. I am not a princess! *[Aside]* Oh, dear! If my father finds me here, I'll surely be punished! And I do hate that old palace!
 GASTON: Let me see your face, miss. I'm sure that . . .
[But now KING EVERARD IV enters from right.]
 KING: What's going on here? Who is this peasant girl? I command you to remove her from the streets. How dirty she is! Is this how the village greets their . . . *[Sees LOUISA's face.]* Louisa! Oh, my gracious! What if someone sees you here dressed like . . .
[The FARMER, the OLD MAN and several others enter from left.]
 FARMER: There she is! That girl stole my apples—right off my trees!
 OLD MAN: She's a beggar, I tell you! She came pleading for something to eat! I'll not feed a beggar-maid like her!
 OTHERS: She took my fresh-baked buns!—She refused to help me with my bundles—She kicked me in the shin!—She should be sorely punished!
 KING: What's going on here? What are you talking about! Silence, I say, Silence!
[The OLD WOMAN enters from right.]
 OLD WOMAN: I think Louisa's suffered enough now. Perhaps she now can understand the poor life of us village-folk, and will be very satisfied with her fine life in the palace.
 PRINCESS: Oh, I am! I am! I never realized before how well off I was until I met you. I'm sorry, really I am. I'll never be haughty again! I learned my lesson—the hard way!
 KING: Come, my dear, back to the palace! My good people, please forgive her. I'll pay for all the damage, but I feel it's worth it. My daughter is now a humble—Princess Louisa!
 POPULACE: Princess Louisa! She's a princess . . . dressed as a peasant! *[Processional music begins, and the POPULACE bows before the KING and the PRINCESS, as they march off, preceded by GASTON. As they bow, the OLD WOMAN turns to the audience.]*
 OLD WOMAN: Right now you're probably wondering what I had to do with this ending. Well . . . I'm not really a witch, you know!

CURTAIN
 THE END

PRODUCTION NOTES:

1. Many more people can be added to make the play longer. This, of course, depends on the number of puppets you have.
2. The house that LOUISA begs at should be one of the wings, with the upper half of the door cut out, and then taped on to make it practical.
3. If wanted, there could be a blackout at the end, and Louisa appear in a princess's dress when the lights come up again.

THE NECKLACE

By ELIZABETH LENNOX

Characters: DUTCH GIRL
 MITZI
 1st and 2nd FAIRIES.

ACT I.
 SCENE I.

[On floor of stage—green cloth (grass) with artificial flowers and a rose. Mossy bank. Backcloth a country scene. Dim lights.]

1ST FAIRY *[lying at back of stage, crying and sobbing]*: Oh dear! Oh dear! I wish I could go to the fairy ball tonight. I do not have a necklace and I am not allowed in unless I have one. I am too poor to buy one. Boo hoo! Boo hoo! *[Lights brighten. DUTCH GIRL enters, she is meant to be poor.]*

DUTCH GIRL *[not seeing FAIRY, walks along front of stage and seems thoughtful]*: Oh! I wish I was rich! I must think! I could have party frocks and gowns and petticoats galore, and . . . Oh! *[She jumps on seeing the FAIRY lying on the grass quietly sobbing. DUTCH GIRL walks over to the FAIRY and kneels beside her. Dim lights.]* What is wrong, kind Fairy?

FAIRY: I want to go to the fairy ball tonight, but I cannot go.

DUTCH GIRL: Why? You have lovely clothes and beautiful hair and everything you need. Why can't you go?

FAIRY: I need a necklace to be allowed through the door. All the other fairies are rich enough to buy necklaces, but I am too poor.

DUTCH GIRL: But I shall give you mine to enter the ball.

FAIRY *[sitting up]*: That is very nice of you, kind human, but I would not dream of taking it.

DUTCH GIRL: But even though it is the only precious thing I have you can have it for the ball.

FAIRY *[standing up]*: Thank you very much. Leave your necklace on the mossy bank at 9 o'clock tonight. I shall see you then. Now I must be going. Goodbye. *(FAIRY flies out, slight roll of thunder.)*

[As FAIRY flies out, DUTCH GIRL stands, shouts and waves.]

DUTCH GIRL: Goodbye, kind Fairy. I shall see you at 9 o'clock tonight. *[Exit DUTCH GIRL.]*

CURTAIN

SCENE 2.

[Dim lights. Enter DUTCH GIRL carrying necklace and humming. She smells a few flowers and lays her necklace down on the mossy bank.]

DUTCH GIRL: Well, it is nearly 9 o'clock, the Fairy told me to leave my necklace on the mossy bank.

[Pause. She takes a few steps.] Oh! my legs are sore! I'll have a little rest. *[She sits down beside her necklace. A few seconds pass. (Lights: green and dim.) Twinkling music is heard. Roll of thunder.]*

DUTCH GIRL: **Hark! Listen!**

[Enter 1ST and 2ND FAIRIES lead by 1ST FAIRY, both flying. 2ND FAIRY wears a necklace.]

1ST FAIRY [kneeling to DUTCH GIRL]: **I have come to collect the necklace.**

DUTCH GIRL [stands]: **There it is on the mossy bank.**

1ST FAIRY: **Thank you very much. I have brought my friend with me. We are going to give you a reward. Remember you said you would love to be rich and to have nice clothes? [DUTCH GIRL nods her head]. Well, you see that rose? We are going to make it a magic rose.**

DUTCH GIRL: **A magic rose?**

1ST FAIRY: **Yes, now watch.** [The two fairies kneel beside the rose and say together]:—

**Rooply, Lumply,
Fiddleskint, nim,
Corumply Sumply,
Corromoontatum.**

[Thunder and lightning].

1ST FAIRY: **Now shut your eyes, turn round and count three slowly and you will be beautiful.**

DUTCH GIRL: **How lovely**

1ST FAIRY: **Everyone shut your eyes.**

DUTCH GIRL [Very slowly turning round, counting]: **One . . . two . . . three. . .**

While counting is going on DUTCH GIRL exits and MITZI enters in DUTCH GIRL's place.

MITZI [turning round]: **Oh! how beautiful I am. And my clothes! It is wonderful.**

1ST FAIRY [taking necklace]: **Well, it is time for the fairy ball, now. Goodbye! And thank you for the necklace. Remember, one good turn deserves another.**

[Tinkling music, thunder and lightning as two fairies exit, this time 2ND FAIRY leading. MITZI hums and looks at the rose for a few seconds. She walks to front of stage and sings a solo closing song.]

CURTAIN

LIST OF PLAYS

The King's Gold	...	...	...	...	...	By J. Pickles
The Princess and The Tower	...	...	...	...	...	Peter West
The Downfall of Baba Yaga	...	...	...	...	...	
The Search for Happiness	...	...	...	...	...	Suzanne Simpson
My Old Man's Always Right	...	...	...	...	...	Suzanne Simpson
A Day in Powder Puff's Life	...	...	...	...	...	Anna Pross
Crying Boy	...	...	...	...	...	
The Horse and the Mule	...	...	...	...	...	James Newton
The Haunted Palace	...	...	...	...	...	Jane Harris
A Saga of Septimus	...	...	...	...	...	Alexandra Cromwell
Rub-a-Dub-Dub	...	...	...	...	...	R. Keyho
Talk	...	...	...	...	...	David Oddy
The Haunted House	...	...	...	...	...	Michael Eddowes
Murder at the Smugglers Rest	...	...	...	...	...	Peter Winskill
Breakfast Treat	...	...	...	...	...	Robert Miller
The Heart of Ice	...	...	...	...	...	Christine Chenery
The King of the Golden River	...	...	...	...	...	R. J. Seddon
Old Pinto	...	...	...	...	...	Suzanne Simpson
Marmalade	...	...	...	...	...	Alexandra Cromwell
Mother Holle	...	...	...	...	...	
The Magic Ring	...	...	...	...	...	Sara Hopley
MacBoozle's Booze	...	...	...	...	...	D. T. Cole
The Stolen Jewels	...	...	...	...	...	Andrea Piggott
The Robbery	...	...	...	...	...	Evelyn Long
The Obstinate Cow	...	...	...	...	...	Christine Burns
One Bad Man Deserves Another	...	...	...	...	...	Lennard Mervin
The Golden Touch	...	...	...	...	...	Gregory Holyoake
First Prize	...	...	...	...	...	
The Dragon of Clapturham	...	...	...	...	...	Martin Taylor
Fellow Travellers	...	...	...	...	...	Peter West
The Secret Secret	...	...	...	...	...	Phillis Tucker
Too Young for 21	...	...	...	...	...	Heather Middleton-Stewart
The Wolf in Prince's Clothing	...	...	...	...	...	Peter Winskill
The Kidnapping	...	...	...	...	...	R. Smith
The King's Clown	...	...	...	...	...	Hilary Cheers
Too Many Bananas	...	...	...	...	...	John Wardky
The Pic-nic	...	...	...	...	...	
All Because of a Chair	...	...	...	...	...	Roger Goacher

PELPUPS WRITE

R. A. KEYBO: *Guernsey*—As I have not written to you for such a long time I do not want you to think I have lost interest, but am still as keen on puppets as I was seven years ago. I am doing more shows now. I have made myself two new puppets, Wollygog and Pollygog, two golliwogs, male and female, 3 ft. 6 ins. high. They are very useful when I use them on the open stage but are too big for my stage on which my Pelham puppets perform.

CLIVE DUNKLEY—I have made a cloak and hat for my golliwog and Mummy says they are very nice. Also I have made a little car for my golliwog with a lever. Can a standard witch get on her broom? If she can will you tell me, please, how to do it.

(Yes, she can—tie an extra string to lower half of broom: let it trail on the ground and attach other end to back of control. You now make her step over this string, then pull it up so she is nicely astride and ready to fly away. Tilt control up if you require her to raise front of broom.)

DAVID CLEIFF—I have quite a large theatre and 18 puppets. I started a club about a year ago and have five members. We have had a few puppet shows lately, for one of our Christmas shows I had Cinderella and Humpty Dumpty. We call our club "The Sandringham Puppet Club." A few weeks ago I received a letter from a friend who went behind the scenes at the Empire Theatre, Glasgow, and met two puppeteers, their names are Joan and Paul Sharratt.

ALAN LIDDELOW: *W. Australia*—My idea of quick scenery change is to have all scenery for one play all in the right order and sew at the top, then attach to the scenery bar. As each scene has ended just turn the page of the book. I would like a Canadian pen friend if possible, or an English one. I'm ten years of age. Address: 6 Fletcher Street, Cannington, Western Australia.

ELIZABETH SHEPPERD and ELIZABETH LENNOX—We have made up an underwater scene with shoals of fish, underwater plants, two big fish and two underwater fairies. We have a green light for it. The music is from the Nutcracker Suite. We are going to do a puppet show to Leuchars Primary School and Cupar Primary School. We are hoping to produce "Hansel and Gretel" sometime in the future but we shall have to wait till we have a bigger stage.

IAN O'REILLY.—We did three shows and took in £3 4s. od. for admission: children 6d., adults 1s. od. Then I did a Punch and Judy show charging 3d. for everybody under one hundred and made the cash up to £3 12s. 6d. There were no expenses. We did this at the Ludgershall garden fete in aid of the church.

YSLITA BEALL: *Texas, U.S.A.*—I am planning to try to obtain a scholarship with my puppets. I know of two or three cases where some boys received scholarships to college through their puppets. Of course, you tour with the college band or glee group for a few weeks each year and advertise the school in secondary school systems throughout the country in exchange for the scholarship. I am very thrilled about it and thought that I might call the fact that you could obtain scholarship, etc., through puppets to your attention. Oh, incidentally, any Pelpups who are interested in getting tape-recorders, you can now get a portable battery-operated transistor tape recorder which is really inexpensive when you compare it with the electric types. It only weighs 2 lbs. and costs about thirty dollars. Of course, you have to buy an accessory which can enable you to plug it in a radio, TV. or phonograph for playback. I don't know how good it works, but it sounds like a keen deal. Anyone who is interested in it might write me if they want the address of the company that is importing them from Germany. I am making a mermaid for my show out of an old doll. I took the legs off her and now she is quite fitting for a mermaid. I am going to give her blue hair and a blue tail. She should look pretty after I get her finished. Address: Box 1187, Seymour, Texas.

LENNARD MERVIN.—In the summer my friend, my cousin and I get together and make a garden party where we collect about £20 which we give to the Blind and every time a puppet show is one of the main attractions. Last year, we did "Aladdin and his Lamp"; this year it will be "Jack and the Beanstalk," with scenery which I make from canvas which I obtain from my father's factory. I am also able to obtain gimp, which is capital for restringing, a job which I have done many times to almost every puppet. I have a tape recorder on to which I record music and all my plays, and I practise by playing back the recorder and rehearsing the puppets.

FIONA MANIEZ.—I have made my theatre out of a window in a "wendy house." It is rather small but "does" very nicely.

CAROL LOUNDES.—I have found a very good way for the puppet to pick up things, any piece of fabric or soft cloth, or any article with a loop or handle. This is my method: Place a soft pin through the string hole in right hand and bend upwards with pliers to form a hook. This can be kept in place by wrapping the hand string round top of pin twice.

PETER WINSKILL: *S. Rhodesia*.—My puppets are all still going strong! I've just got a tape recorder which really simplifies everything—you can make wonderful sound effects with it and as I'm a "one man show" it helps no end. I have wires across the top of the stage which are roughly the height of the controls and on which I hang the puppets when there are more than two on stage. I haven't been doing many shows to the public—actually none, but a number locally. I've also made a few new ones and acting skits on typical Rhodesian and S. African things. One of these skits is a dark room where a person creeps in

watched by two distinguished guests, the Head Postmaster of Jersey and his wife, his two daughters helped me. Both plays were specially written for the show. No. 6 consisted of Pinocchio hitting a small wooden clock with a little hammer to the tune of "Syncopated Clock." I would like to know if there are any Pelpups in Jersey. Address: 8, Coastlands, Greve d'Azette, St. Clement, Jersey.

GRAHAM FRY, "Southcroft," Carlisle Road, Buxton, Derby., would like to know if there are any Pelpups living near him.

PAMELA TYLER, 60, Scribers Lane, Hall Green, Birmingham, 28, would like a boy pen friend living anywhere, preferably Spain or Italy, 13 to 15 years old. Hobbies: riding, puppets, swimming and pop records.

JANET GUTHRIE, 146 Meadowcroft, Upper Stratton, Swindon, a pen friend aged ten, hobbies: puppetry, drawing and animals.

ALAN HAINE, 32 Brooklyn Court, High Road, Loughton, Essex, would like to know of any Pelpups living near Loughton.

ROGER KEYHO, "Springville," Grand Bouet, St. Peter Port, Guernsey, would like to hear from any other Pelpups in Guernsey.

GLENYS ADAMS, 6 Kingsville Road, Nr. Bebington, Wirral, Cheshire, a pen friend living in Africa between the age of 9 and 10. Hobbies: playing a recorder, puppetry, stamp collecting, badge collecting, making dolls, reading and "I Spy" books.

ELAINE AITKEN, 30 Quarry Park Road, Cheam, Surrey, would like to hear from any Pelpups living near her.

SUSAN IRVINE, Bromsgrove Road, Halesowen, Nr. Birmingham, would like a girl pen friend living in India, America, Holland, Paris or New York, or Canada. Hobbies reading, writing, riding, puppetry, swimming. She would also like to hear from Pelpups living near Halesowen.

RICHARD DUPLOYEN, 54 Lode Lane, Solihull, Birmingham, would like to hear from any Pelpups living near him.

SUSAN HILL, 70 The Hurst, Kings Heath, Birmingham, 4. A girl pen friend in America about 13-14 years of age, interested in cycling, puppetry, reading, pop music, films and swimming.

GEOFFREY PERMAIN, 60 Dale Road, Shirley, Southampton, would like to hear from Pelpups living in Southampton, age 9.

PAULINE MASON, 423 Sommerville Road, Small Heath, Birmingham 10. A girl pen friend between 12 and 14 years of age in North America.

A. PIGGOTT, 67 Grange Road, Banbury, Oxon. A pen friend in Canada, Australia or America, aged 11.

I. R. YEELES, 1 Bellevue Road, Downe, Kent. A pen friend in Canada, aged 9 to 11.

JANET BELL, Kirklands, The Avenue, Eaglescliffe. A pen friend in England, age 10-12.

G. C. SMITH, 16 Eastlands, Stafford, would like to hear from any Pelpups living near Stafford.

MAGGY GORRILL, 50 Colonial Parkway, Manhasset, New York, would like a pen friend in America. Hobbies: plants, animals, puppetry, china figures. Aged 8 to 9.

MARGARET MAYER, 92 Nelson Road, South Chingford, E.4. Would like to hear from any Pelpups living near her.

PETER STOKES, 13 Bullfield Ave., Tile Hill South, Coventry, has been ill for two years and would welcome a letter from a pen friend, preferably from overseas. Age 12 to 13. Hobbies: puppets, drawing and model making.

ELEANOR MYNORS, Stony Yarrows, Mayford, Woking, Surrey, a pen friend aged 9-10, French or English. Hobbies: puppets and music.

RICHARD TURNER, 70 High Street, Gargrave, Skipton, Yorks. A pen friend in Canada, America or Germany. Aged 10-12. Hobbies: fishing, puppets and nature.

CHRISTINE BURNS, 6 Grove Hill Gardens, Bango, Co. Down, N. Ireland. A pen friend in Holland or Australia, aged 16 to 17. Hobbies: horse-riding, reading, swimming and puppetry.

SANDRA PAGNALL, Little Marlow, Kenmar Crescent, Kenilworth, Cape Town, S. Africa. Would like a girl pen friend in England, age 9-11. Hobbies: puppetry, riding, cycling and pets.

ALAN JEFFERY, 3 Little Haugh Cottages, Norton, Nr. Bury St. Edmunds, Suffolk. A pen friend in India. Hobbies: fishing, stamp collecting, piano playing and puppetry. Age 9.

EILEEN GRAHAM, 71 The Chesils, Coventry, would like to hear from Mary Eagan. Hobbies: riding, writing, reading, hiking and skating. Age 10.